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**NAMES IN THE METRICAL TECHNIQUE OF
THE AENEID**

In Two Parts—Part I

The use of proper names is one of the interesting features in Vergil's Aeneid. Many of them are poetic creations, and quantitatively considered are subject to the metrical requirements of the hexameter. Whatever music there may be in them is heard only when they are taken in their original connections, and yet a few prosaic facts in regard to the points where the names are introduced may not be amiss. But many of them occur but once, fit well into the verse and call for no presentation. They are used merely to give personal coloring to the narrative, and so far as the story is concerned, might as well be expressed by a numeral or by an indefinite pronoun, though this method would tend to reduce the music to the rub-a-dub-dub of the bass drum. Even as they are, some of the lines have no Mesopotamian charm for us. In some of the verses the names of men united in death are bound together by -que as in 9767 Alcandrumque Haliumque Noemonaque Prytanimque, 12363 Chloreaque Sybarimque Daretaque Thersilochumque, and 11675 Tereaque Harpalycumque et Demophoonta Chromimque. And with a less number of connectives, 5826 Nisaeae Spioque Thaliaque Cymodoceque, 6775 Pometios Castrumque Inui Bolamque Coramque, 10123 Asius Imbrasides Hicetaoniusque Thy moetes, and 10702 Nec non Euanthen Phrygium Paridisque Mimanta. While there is in these a monotony of personality, there is declensional variety, and the forms of crowded actors are generally quite varied, as in 12458 Ferit ense gravem Thymbraeus Osirim, Arch-

etium Mnestheus, Epulontem obtruncat Achates Ufentemque Gyas; cedit ipse Tolumnius augur, and 9571 Emathiona Liger, Corynaeum sternit Asilas, Hic iaculo bonus, hic longe fallente sagitta; Ortygium Caeneus, victorem Caenea Turnus, Turnus Itym Cloniumque, Dioxippum Promolumque Et Sagarim et summis stantem pro turribus Idan, Privernum Capys.

Some of the characters in the Aeneid are historical, and it was necessary for Vergil to dispose of the names of these in his verse as best he could. For others he has made an abiding place in literature, and from a literary standpoint Aeneas is as real as Caesar, and Camilla as Camillus. But in the invention of names when the die was once cast the metrical value was fixed for later appearances, subject of course to an occasional clipping. But whether historical or fictional, the metrical value of all the names is not the same, and all were not of equal importance in the construction of the hexameter verse. With this inequality of serviceability, some are more serviceable than others in certain parts of the verse. Passing for the present the most important persons and places for which Vergil has more than one name, we shall outline some noticeable features in the use of other appellations, as some are best fitted for the end of the verse, some must be placed elsewhere, while still others may occupy any position equally well.

A

I Trisyllabic names having the penult long and antepenult short are well suited for the conventional ending of the dactylic hexameter. A few of these are geographical, as Olympus and Lavini¹, but most names are of persons. Achates is the name most in evi-

¹ As the list of references in Koch's Dictionary is fairly complete no effort will be made to give all references.

dence at the end of lines, and in the last six books the Latini and Latinus, with whom is associated the less important Amata. Names of other prominent characters occurring usually at the end are confined chiefly to certain sections of the poem, as Cloanthus in the first and fifth books, Achilles, Ulixes and Creusa in the second, Celaeno in the third, Iarbas in the fourth, Acestes in the fifth, Sibylla in the sixth, and Camilla in the eleventh. Some are rather local, appearing only in a few successive lines, as Coroebus (2386), Dioreas (5324), Halaesus (10411), Menoetes (5161).

II Iulus is freely used at the end, but when modified to Iulius it has another position, as in 1288 Iulius a magno demissum nomen Iulo. Like Iulius other names in -ius are not allowed at the end, but are generally placed in the fifth foot and occasionally in other feet, for such a cadence is required in the fifth, but optional elsewhere. The most noticeable illustration of this is Mezentius in the tenth book, though it is placed elsewhere in the verse 7648 Contemptor divum Mezentius agminaque armat, 87 Contemptorque divum Mezentius undique cogunt, 10897 Et super haec: 'ubi nunc Mezentius acer et illa Effera vis animi?' Iuturna, Latonia, Lavinia, Proserpina, and Tritonia are other good illustrations, though see 2615: Iam summas arces Tritonia (respice) Pallas. Saturnia Iuno, Sidonia Dido, and Neptunia Troia or proles regularly occur at the end. Only a few other instances of other combinations need be quoted as illustrations of occasional endings: 7684 Anagnia pascit; 7762 Aricia misit; 8685 Antonius armis; 8688 Aegyptia coniunx; 8269 Potitius auctor; 982 Berecynthia magnum; 949 Thracius albi; 9685 Mavortius Haemon; 12304 Podalirius Alsum.

III Many of the names as Aeneas, Anchises, Dido, can be used in any foot except the fifth, while others as Phoebus, Nisus, Turnus, in some form may be placed at any point. In this respect the dissyllables are the best as the last syllable is sometimes short and sometimes long. But some of these adaptable words in certain combinations have a special fitness for one part of the verse. Preceded by a monosyllable, pius and pater Aeneas and pater Anchises form a serviceable group for beginning the line, as in 1305 At pius Aeneas per noctem plurima volvans; 1699 Iam pater

Aeneas, iam Troiana iuventus Conveniunt; 3525 Tum pater Anchises magnum cratera corona Induit; 4351 Me patris Anchisae quotiens umentibus umbris; 4354 Me puer Ascanius capitisque iniuria cari. But notice 75 at pius exsequiis Aeneas rite solutis. Equivalents are occasionally found in the same position, as in 5770 Quos bonus Aeneas dictis solatur amicis; 9787 Et magni Aeneae, segnes, miseretque pudetque.

Variations in case form affect the adaptability of names as may be seen by observing the occurrences of Iuppiter, Iuno, Pallas, the goddess, Pallas, the son of Evander, and Calchas. Koch gives 34 occurrences of Iuppiter, of which 14 are in the fifth foot, and 15 at the beginning. The greater frequency at this point is due to the vocatives, as in 2689 Iuppiter omnipotens, precibus si flecteris ullis. The remaining 5 instances are in the fourth foot. The forms Iovis etc. are found a little more frequently, being used to fill out the dactyls in every foot, and also, with the aid of -que ending the line 146 Iovisque; 178 Iovemque. However, at the end of the fifth foot the ablative form only occurs, as in 1380 and 6123 ab Iove summo. The position of Iuno also varies. In the nominative more than half the occurrences are at the end, while the other case forms are either in the first or the fifth foot, about the same number in each. Pallas, the goddess, is at the end 2615 and 5704; in the middle of the line 139. The genitive is in the fifth foot, excepting 2163 and 3544, where it is first. The nominative, or vocative Palla of the other Pallas is freely used at the end, but the accusative Pallanta comes in the fifth foot, as in 10,492 Euandro: qualem meruit, Pallanta remitto; or in some preceding foot, as in 8515 Pallanta adiungam; sub te tolerare magistro; and 8575 Incolumem Pallanta mihi, si fata reservant. A similar variation is noticeable in the story of Sinon 277 seqq., in which Calchas is generally at the end of the line, while other forms are in the fifth foot.

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Through a regrettable oversight we made Mr Hodges say the opposite of what it had been his real intention to say. In the closing paragraph of his article the sentence beginning: "If the purpose" etc should read as follows: If the purpose of Latin and Greek composition is as has been stated, colleges are at fault in requiring maximum examination of both. Some colleges, I know, have both maximum and minimum requirements. But etc . . .